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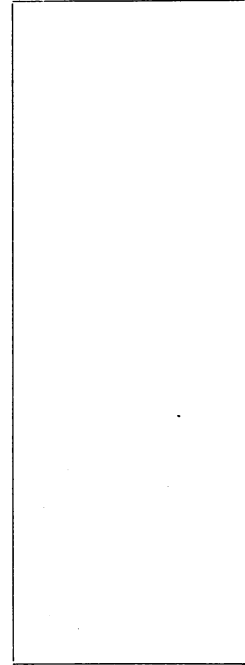
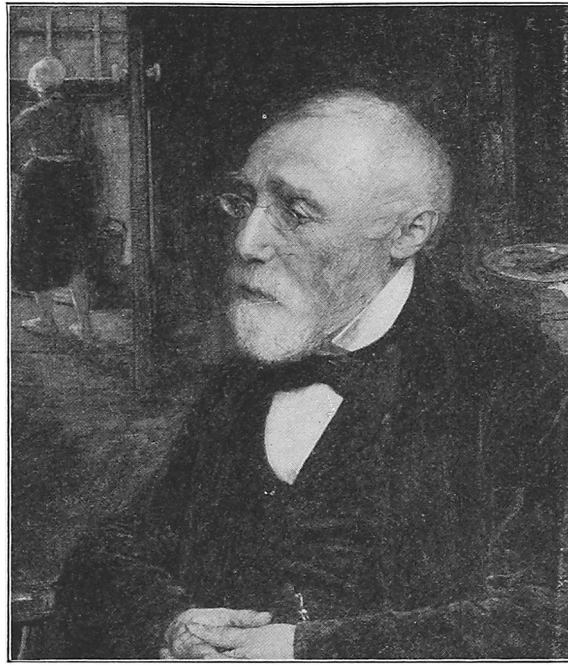
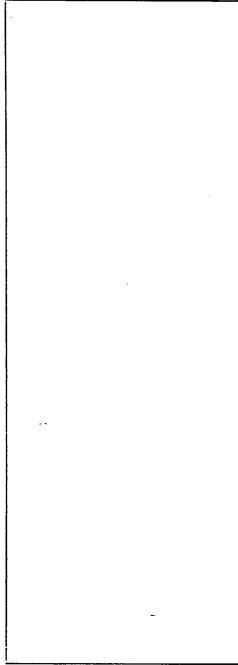
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*THE MARCHIONESS OF ANGLESY*  
*By Prince Pierre Troubetzkoy*

—*Courtesy Obach's Gallery, London*



PORTRAIT OF JOSEF ISRAELS  
By J. P. Veth

## Sympathy in Portrait Painting

By ANNE LISLE BOOTH

HOW much the world's art owes to the human desire that one's image be not forgotten by future generations! Without portraiture, art would have languished in every age for lack of support and interest among the people, and it is therefore not remarkable that so many of the greatest masterpieces of art are portraits. If "the proper study of mankind is man," be true as applied to art, it explains the popularity of pictures of people. Nature is restful and charming but human nature is ever-fascinating and interesting, presenting problems whose solution is life.

A portrait, too, presents a complex problem to the artist, for he must not only produce a picture, but a likeness as well—a likeness which shall satisfy the sitter, his friends and family and the conscience of the artist himself. The sitter must inspire him with some

real success. A portrait, like a friendship, can only be beautiful through mutual understanding and harmony, which explains why the majority of portraits in any exhibition of one man's works are generally so uninteresting. It is impossible for one man to be *en rapport* with so many and such various personalities, and it is only in presenting what he thoroughly understands and appreciates that a man can hope to reach the heights. It would be an easier matter for the artist were sitters content with his interpretations of their pictorial possibilities. Practically anyone is capable of making a good picture in some pose, costume, occupation, or lighting effect. In a word, most people are interesting in their relation to life, nature and the world about them, while a much smaller number are so intensely interesting in themselves that a careful delineation of every outer detail or a sweeping generalization



*CATHLEEN DAUGHTER OF LORD AND LADY SOUTHAMPTON*

*By Prince Pierre Troubetzkoy*

*—Courtesy Obach's Gallery, London*



*VIXCOUNTESS OF CASTLEREAGH*  
*By Prince Pierre Troubetzkoy*

—Courtesy *H. Velten, Esq., London*



MRS. JOSEPH WIDENER  
*By Prince Pierre Troubetzkoy*



*MR. PRICE COLLIER*  
*By Prince Pierre Troubetzkoy*



*HIS MAJESTY, ALFONSO XIII, KING OF SPAIN*  
*By Joaquín Sorolla y Bastida*

desire for expression if the portrait is to be a of inner character constitutes an absorbing work of art.

Great men ever present fitting subjects for great portraits, for they offer the artist something with which to work. Thus, in the portraits of Israels and Whistler, herewith illustrated, we find a thrilling interest, the reflection of the careers of these great men. For

an artist to present thus interestingly a fellow artist of great distinction is a comparatively simple achievement, for here is perfect understanding between subject and sitter.

This, too, explains why the successful society painter must ever be a gentleman by instinct if not an aristocrat by birth. A man must of necessity, in art as in literature, be capable of a most sympathetic interpretation



HER MAJESTY, VICTORIA EUGENIA CHRISTENA, QUEEN OF SPAIN  
*By Joaquín Sorolla y Bastida*

of the character and a most convincing presentation of the claim to interest or admiration of the people of his own class.

This explains, in a measure, the subtle effectiveness of the works of such a man as Prince Pierre Troubetzkoy, whose success as a portrait painter to society in all the capitals of the world is unrivalled. He presents his

sitters from their own standpoint and as one of them. There is neither snobbery and adulation, nor a condescending quality in his work. Like noble writers of historical memoirs he can be intimate in his portrayals without ill bred familiarity.

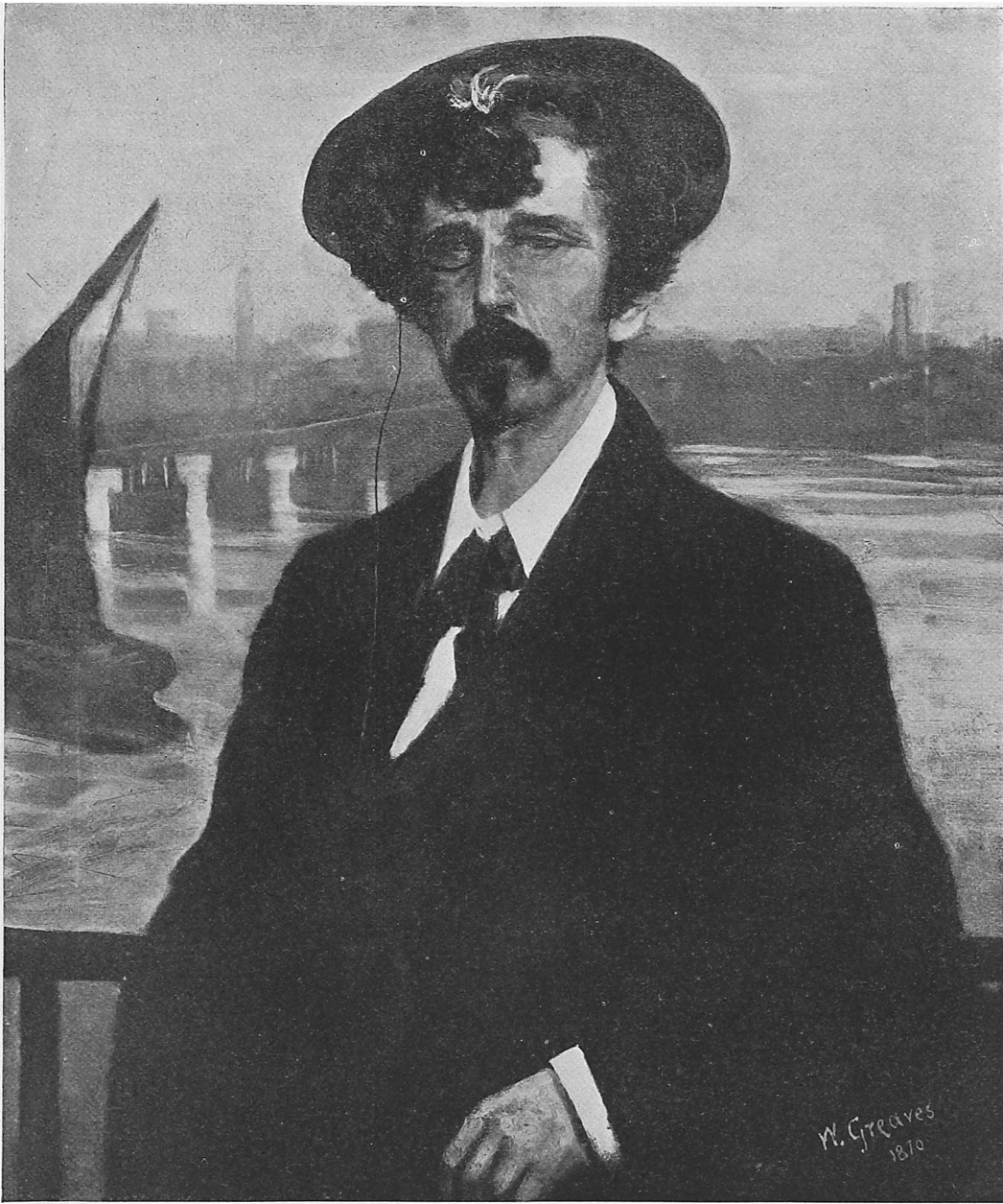
The graceful surface of society, its refinement and elegance are nevertheless illumi-



*FATHER OF REMBRANDT*  
*By Rembrandt*

nated with the inner light of human emotion, for we feel that these people are very real men and women with the fundamental sentiments of their kind, even though training and experience may have schooled them in displaying

only such as contribute to a charming manner. Neither are these qualities suggested or impressed merely by the dress or surroundings of the subjects. On the contrary these have been subordinated to the position of an ac-

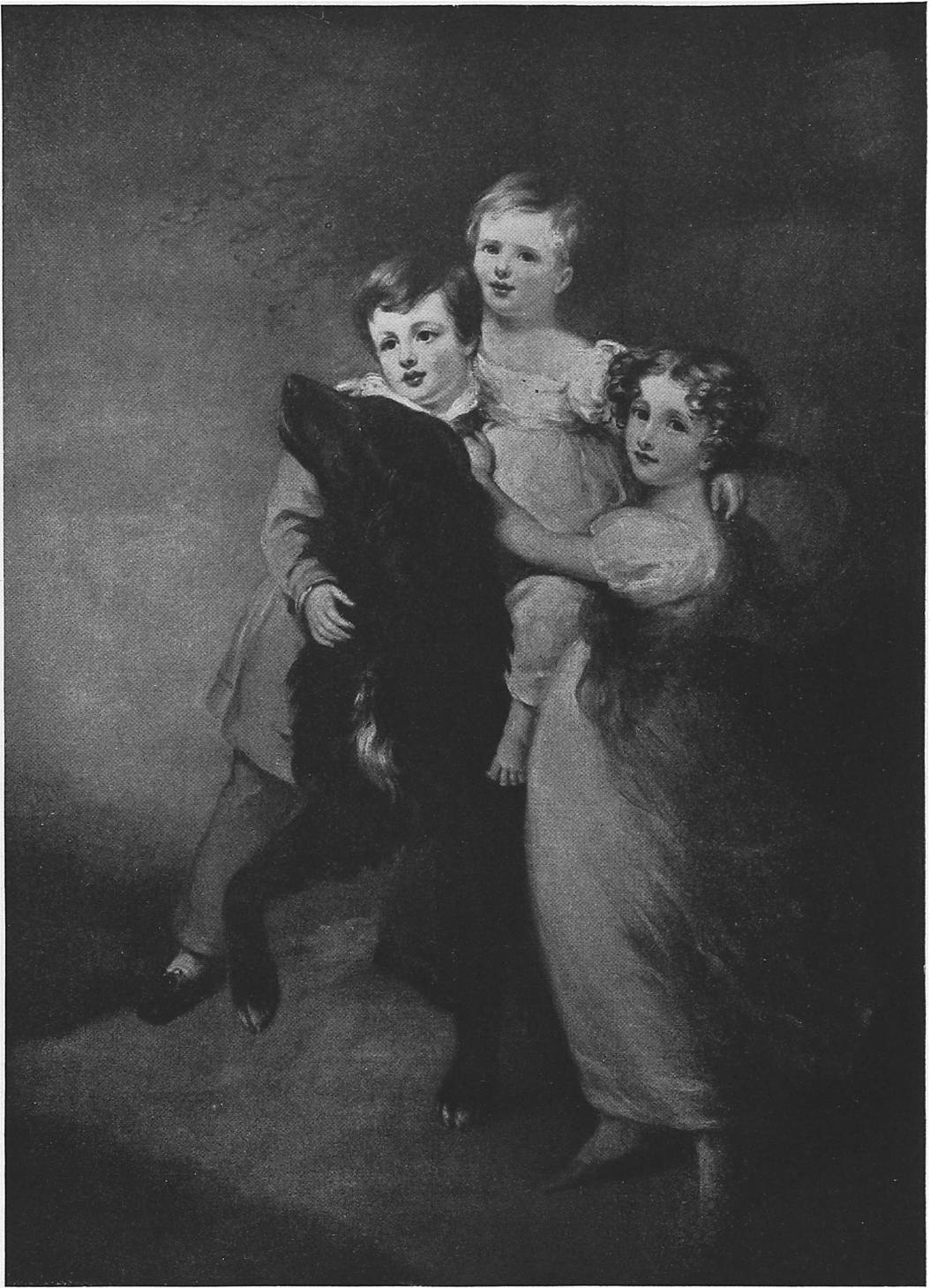


**JAMES McNEILL WHISTLER**  
*By Walter Greaves*

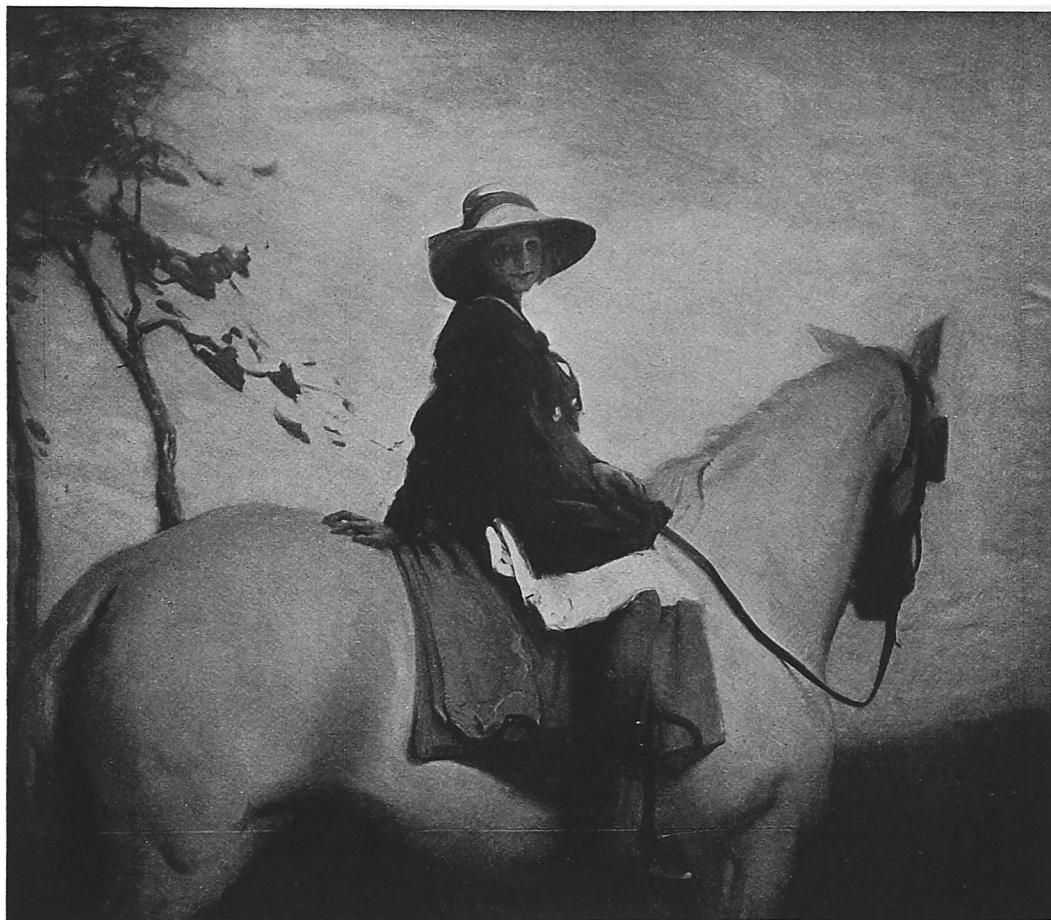
companionment, while the face itself carries the theme and tells the story.

Look carefully at any of the countenances in the five examples of Troubetzkoy's art, herewith presented, and ask if such a face could be imagined in other surroundings without the most apparent incongruity. Consider,

too, how many artists of socialistic tendencies, in private, refer to the society woman as brainless and inane, and ask yourself if this is not after all the unsympathetic snap judgment of those who do not by nature "belong," who lack utterly an appreciation of the charm of making a profession of graceful living?



A NOBLEMAN'S FAMILY  
By Sir W. Beechey



*THE VILLAGE RIDER*  
*By John C. Johansen*

How very different are Sorolla's portraits of the King and Queen of Spain, in no respect less gracious, graceful and beautiful, they are, nevertheless, not in the least intimate. Here we have two glorious examples of brilliant painting, full of good color and vitality, but they are distinctly portraits of monarchs, not of a man and a woman, and we are presented to them formally as at a court function. In view of the nature of the subjects, this is, of course, not inappropriate, more particularly as these pictures were executed at the order of the King for presentation to the Hispanic Society of America. They are fortunately, or rather one should say, necessarily, being the work of so gifted an artist, decidedly pictorial, and will therefore always be a delight to fu-

ture generations both as pictures and as historical subjects. One can fancy them as art treasures of the future when age shall have added its heritage of romance.

Very old portraits are, of course, always fascinating, however, because no matter how commonplace the subject may have been in his own day, he is a rarity to the centuries beyond. For this reason we find a charming quaintness in antique methods which would produce only intolerable tediousness if applied to subjects of our own day.

The most delightful portraits of all ages are perhaps those most strongly masked by decorative and pictorial qualities, for they are ever and always good pictures. When added to this they carry conviction as likenesses,



DUKE OF LENNOX AND RICKMOND  
By Van Dyck

Now on exhibition at Lewis & Simmons Galleries, New York



DUCHESS OF LENNOX  
By Van Dyck

Courtesy Associated Art Press of America

when we feel the power of personality shining from the face, and are satisfied that the pictured countenance represents truthfully a real man or woman who once actually existed and bore this aspect, then do they become masterpieces.

It is in this that Rembrandt rises above his day and his school. He was as exact and as truthful a realist as the most naive and matter of fact of Flemish masters, but he was also an artist richly endowed with an appreciation of the beautiful and the decorative, achieving the latter by that peculiar and masterful manipulation of lighting which endows his canvases with such power and dignity.

The latter could also be said of Van Dyck,

who was a master of the courtly art of portrait painting. The five Van Dycks, reproduced herein, which for generations conferred a distinction of their own upon Newnham Paddox, the home of the Earl of Denbigh, in Leicestershire, may now be seen at one of the leading galleries in New York. They make an exhibition of unusual interest, having a dual value. These portraits possess, in the first place, the charm of so many souvenirs of the period of the Stuarts, a period of romantic grace if ever there was one. The observer could not but delight in them, considering them merely as portraits. But they have further, for the student of painting, the significance of a great tradition. Tradition, to be



QUEEN HENRIETTA MARIA OF ENGLAND

*By Van Dyck**Now on exhibition at Lewis & Simmons Galleries, New York*

KING CHARLES I OF ENGLAND

*By Van Dyck**Courtesy Associated Art Press of America*

sure, is nowadays a little out of fashion. Yet for that very reason a master tending to revive its influence is only the more welcome.

Has not a superb version of one of these portraits, the full length of "James Stuart, Duke of Richmond and Lenox," been hanging for years in the Marquand collection at the Metropolitan Museum?

The explanation is, perhaps, simple enough. A secret like Van Dyck's is doubtless incommunicable. Nevertheless he well illustrates the balance that can be struck between the things that are inborn and the things that can be taught. He was, to begin with, as much a devotee of the brush, pure and simple, as any modern technician. Observe the manipulation of pigment in the "Portrait of a Lady," the full, rich impression of a comely be-ruffed figure, seated in a high backed chair after the immemorial custom of Flemish portraiture. There you have unmistakably the pupil of Rubens the virtuoso, modeling the face and hands, painting the sitter's handsome costume, with the gusto that seems to have developed in the Low Countries with a special

warmth and robustness. Observe, too, the draperies in the small profile of "Queen Henrietta Maria," where the same skill is exercised but with infinitely greater delicacy.

There was nothing that Van Dyck did not know about "art for art's sake," the solving of problems through sheer manual dexterity. But this was only the beginning of his work. He used the facility the gods gave him. The rest—save for one priceless element to which we shall return—was all discipline.

It is enchanting to note his fidelity to a certain standard through the quite varied motives of these portraits. In the full length of the Duke he is all for courtly elegance, touched with the grace of sentiment supplied by the sitter's hound. In that of "The Duchess of Richmond and Her Dwarf, Mrs. Gibson," he employs a lighter touch in the design, giving it more ease, more gayety. The portrait of a nameless lady, the sitter with the ruff, is essentially simple in mood. The King and Queen, Charles and Henrietta Maria, he paints with precisely the serene dignity befitting their exalted state. But in them all he is ex-



LADY ELIZABETH FIELDING

*By Van Dyck*

*Now on exhibition at Lewis & Simmons Galleries,  
New York*

*Courtesy Associated Art Press of America*

quisitely careful as to the placing of his figure, impeccable in drawing, the colorist who is also the man of taste. The final impression one receives is that of consummate polish, of high bred conscience, of the artist subordinating his personality, as a matter of course, to the well established rules of the aesthetic game. And, equally of course, his personality pushes its way through the fabric of what we must

call, for want of a better phrase, academic finish. What would have constituted a manner, in the case of a lesser artist, constitutes with a man of genius like Van Dyck the supreme accent of style.

The value of the portrait as an historical document has often induced painters of a naturally scientific bent to make careful studies of types in certain races. About such pictures we readily detect the ethnological quality as for instance in the Indian heads of E. A. Burbank or J. H. Sharp. Here we have a careful and precise study of type or race rather than individual.

In recent exhibitions we have had many charming examples of what might be called outdoor portraiture and one may confidently look for further development along this line. For childhood and youth the great outdoors is indeed the ideal, the natural setting. One can recall numerous beach, gulf and garden pictures of pretty young girls, in sunshine and shadow that seemed the very epitome of the girlhood life of today. Our illustration of "The Village Rider" is a good example of this kind and it is truly a portrait as well as a striking and pleasing picture, for it affords the best and most complete understanding possible of the active healthy enjoyment of life which characterize this sturdy little girl.

Perhaps in no other line does the artist so completely reveal himself as in portraiture. By the people he paints, or the way in which he paints them, we shall know him for what he really is, for he cannot put upon his canvas what he has not seen, sensed or understood and he cannot understand anything not included in the possibilities of his own emotional makeup.